

Temple of Jupiter, Athens. From a Water-colour Drawing by Sir Robert Smirke in the Institute Collection.

THE LEARNING OF ARCHITECTURE.—III.

ROYAL ACADEMY LECTURES, 1902.

By Professor AITCHISON, R.A., *Past President, Royal Gold Medallist.*

IN planning we have to get certain rooms of various sizes or certain compartments of a building properly proportioned and conveniently arranged, and of course each room or compartment must be made of such size and proportions as will make it most convenient for the uses for which it is intended. The room or compartment must be well lit, warmed, and ventilated, and of such a height as to allow the occupants a sufficient quantity of air, of which there should be also a continual current. There is a certain residuum required to keep the air sweet, which is as much as 2,000 cubic feet to each person in infectious hospitals, in addition to the constant renewal of the air. It seems most natural that the compartments or rooms should not be of one height, but in houses at the present day uniformity of height is looked upon as an almost essential quality, owing to the inconveniences of going up or down some stairs. The old masters made all their rooms in certain proportions, and the heights in accordance with them, the common rule being that half the diagonal of each room should be given for its height. The effect of this was that the floor above was of various heights, got up to or down to by small flights of stairs, except in those cases where the large rooms below were so high that they would take in two stories. Regular geometrical shapes give architectural distinction to plans. Many rectangular rooms should be varied by octagonal, elliptical, or circular ones for the sake of contrast as well as for convenience.

One of the great difficulties is in getting the aspects that are most suitable to the uses of each room; but for dwellings in streets this is generally impossible. Among the ancient Romans it was of no great importance, as they usually rose at or before daybreak and dined early—three o'clock was the usual hour. It was necessary, however, to study the aspects with even greater care than we have to do now; but even now certain aspects are inimical to the

use of rooms for certain purposes. A room for painting must have a north light, as that is the least variable and is not troubled by direct sunlight. In Roman times the north light was used exclusively for picture galleries and libraries. When the house is situated in its own ground a south light is generally preferred for drawing-rooms and nurseries, an east light for bedrooms, and a west light for dining-rooms; but I have known artists who preferred having their picture galleries lit by lanterns all round, because they could obviate the inconvenience of direct sunlight by the use of fine silk or lawn blinds.

The simplest way of getting the arrangement of a large number of rooms, passages, and staircases on a given piece of ground is to cut them out in card and see how they can be arranged; but it requires genius to arrange them conveniently and to make them into a fine architectural plan. In the present day the use of iron has prevented our having to make any arrangement for abutting thrusts, but in ancient Roman buildings, and subsequently in Gothic ones, it was necessary to see how the groined vaults could get their proper abutment. Staircases can make, and have made, a very important and imposing feature in public buildings and dwellings: but since lifts have been invented we must expect to see staircases mostly conspicuous by their absence. But though handsome and effective staircases may disappear I do not see how we can do without them so long as there is the remotest risk of fire.

After more or less disposing of the general arrangement it will be well to go on with the means of natural lighting. It is now believed that almost all the Greek temples were lit simply by the doors, the entrances to temples being generally at the east, because the bulk of the worshippers had to pay their devotions before going to work, and came to the eastern fronts just as the sun rose, when the great statue of the god or goddess was brilliantly lit by the first beams of the rising sun. As a rule in Christian churches the altar was at the east end, and it was important to light the naves well; in late Gothic the whole west end was generally one vast window. In Southwell Cathedral, which is Norman up to the choir, there is one vast Perpendicular window at the west end that fills up nearly the whole space of the nave, the mullions and tracery being extremely slight, so that the window hardly forms any architectural feature at all, from the absence of any solid part in it; in fact, the tracery has very much the appearance of being made of cast iron. The Gothic architects were great inventors, and solved this problem in a way that has astonished mankind; but the crude geometrical forms they mostly used are very offensive to our eyes, being like a child's essay with a bow-pen, but the tracery of some of the leaf-windows at Lincoln [fig. 1, p. 383] is so original that we are not only quite ready to tolerate but to admire it. That affluence of invention and that ability to adopt new forms and shapes is a gift of which the Gothic architects and craftsmen had a monopoly. It is a most fascinating study of a different type of man from those we now have about us, or from any that were common in Europe or hither Asia till the civilisation of the Arabs. There is not the slightest suggestion of it among the Romans, and the first that we see of it was among those who had embraced the new religion of Mahomet, which was opposed to the imitation of any living thing, so that the architects mainly got their architectural forms and decorations from geometrical figures.

If invention were to be had by asking, I should ask for a large allowance of it for the rising architects, as unfortunately architectural invention is not a characteristic of the period. In the present day there is a great demand for new halls of various sorts. Some of these halls are vast, and want a window invented that will throw such an amount of light as the ancient Gothic west windows did, but of forms that are agreeable to our eyes. Sir Lawrence Alma-Tadema has essayed something of this sort with considerable success in the great semi-circular window of his studio.

This is not by any means an art epoch, although art is more in the mouth of everybody

than, I suppose, it ever was; but our companionship with machinery, which is always hideous, has very much dulled our senses to the charms and the beauties of nature. Yet

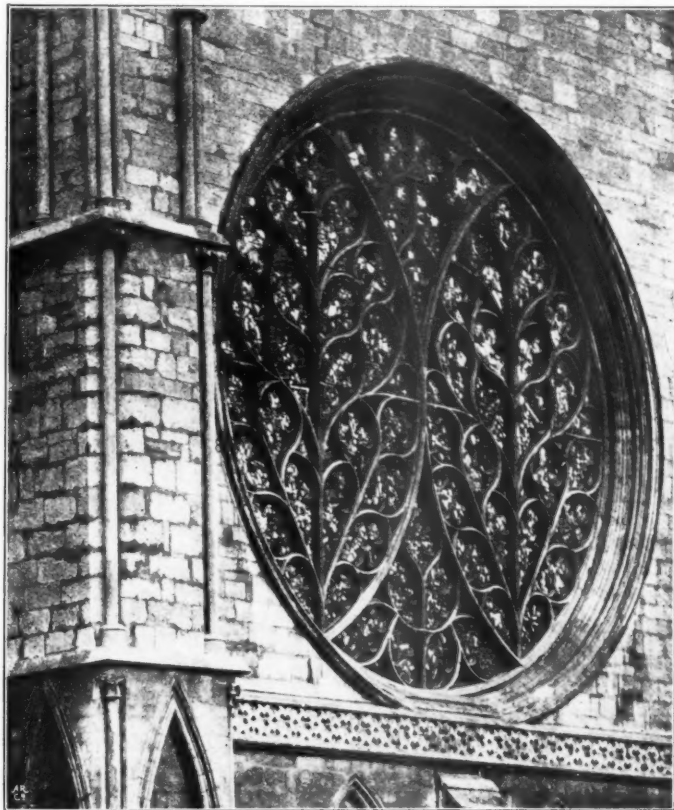


FIG. 1.—ROSE WINDOW, LINCOLN.

beauty is nature's principal means of delighting the human race, of giving it rest after toil, and of purifying it. I fear we may say of ugliness what has been said about vice,—

Vice is a monster of so frightful mien
As, to be hated, needs but to be seen;
Yet seen too oft, familiar with her face,
We first endure, then pity, then embrace.

Ruskin did a great deal to prevent people from becoming so degraded as to have no relish for beauty. He is always pointing to the loveliness of sunrise, to the splendour of sunset, to the starry heavens, to the landscapes, the mountains, the rivers, and the seas, from whose beauties we receive delight. The portrayal of pure landscape is a comparatively modern art, and it is delightful, for those who can afford it, to have the most splendid or most subtle manifestations of nature always about them. Perhaps those moments when nature clothes herself with a rare and fleeting beauty are more congenial to us than those which seem

to us more permanent, though everything in nature is constantly changing from sunrise to sunset; they show, too, the great capacity of the artist to recollect these lovely but evanescent effects and to reproduce them for our delight. It seems to me that the highest form that landscape can take is that which is quite independent of associations with human or animal forms. In fact, such is the vanity of mankind or his admiration for his own species that wherever there is a human figure in a landscape it rivets the attention and leads the mind to pursue thoughts of what the figure is about to do, and takes the mind away from the impressions produced by inanimate nature.

I said in my last lecture that architecture was not a copy of anything seen in nature, but that it only took hints from the beauty or sublimity that some of the forms of nature suggest. The question, then, is how we are to evolve something that is at once novel and yet has all the best characteristics of the most perfect specimens of antiquity. I think, therefore, that we cannot do better than follow the example of the poets, who study everything that has been written that strikes them as fine, touching, or impressive; and where they think any particular passage of a deceased author is successful they paraphrase it, even if they stop there, for it is quite evident to persons familiar with poetry that they make use of it freely, and, if you recollect, Sir Joshua Reynolds makes the same remark about painting—there is no harm, but great good, in inserting a piece of some great master's work if when your picture is done you can make it harmonise with the rest. So I think we may safely recommend the architect to have no remorse about adopting features from the old masters of architecture, if he can only keep clear of what is ridiculous and make the rest of his work harmonise with it. If you look about in London you will see bits of the most charming Greek architecture used in modern buildings, but the attempt of the architect to continue the work in the same style is an utter failure: the bits he has taken from Greek work may be the most perfect one has ever seen, while the parts added are coarse and incongruous.

From Gothic times till the introduction of Greek work in the middle of the last century we have very little of first-rate quality in the country, and Gothic is much too strange to assimilate with the cultivation which is now so widely diffused. Greek architecture in England suffers under another disadvantage: it came from a country with a clear atmosphere and a blinding sun—a condition of things that is rarely met with in England; to get out of the heat and blinding light shadow was always grateful, and the alternation of the bright light on the columns and the dark shadow between is a great contrasting beauty. Here we almost always have an atmosphere obscured by mist, and if we want protection from anything it is from rain; porticoes, therefore, are more suggestive to us of damp and discomfort than of gratitude for the shadow, and the Greek mouldings, which are the nearest to perfection for their climate, are entirely deprived of all their charm by misty air; on the echinus of the Grecian Doric we rarely see the half-moon. I have been down the Avenue Road, to the north of Regent's Park, at all times of the year, and some of the houses look very much like Soane's, and are undoubtedly of Greek character; but there is nothing very refined or striking to draw one's attention to them in the ordinary mist of London, and from the soot and dust with which they are smirched the Greek refinements cannot be seen. It so happened that one brilliantly sunshiny day I passed down the street, and one of these houses had just been painted white—the change was marvellous: the *tænia* above the architrave of the porch has small *guttæ* under it, and on this occasion the little oval shadows below the shadow from the *tænia* produced a most lovely effect; but very soon the paint got again covered with soot and dust, and this charming effect was lost, until there was another sunshiny day and fresh painting. In a clear atmosphere porticoes are one of the most effective forms of architecture

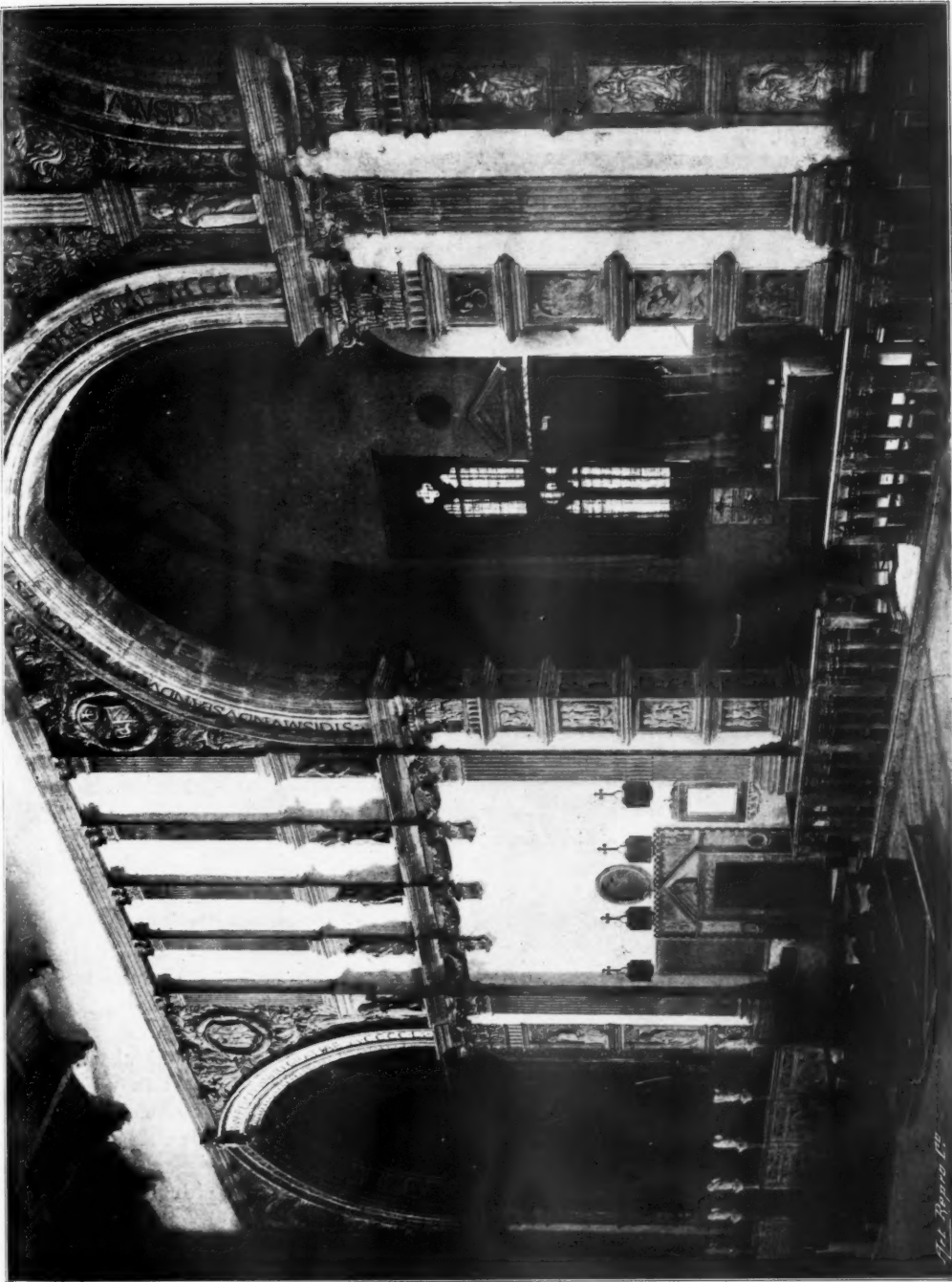


FIG. 2.—MALATESTA'S TEMPLE RIMINI.

—the columns in bright light and at certain times intense shadow between them; but here when it is at all misty you cannot see, from the park gates, which are the columns and which are the intercolumniations in the portico of Marylebone Church. Fine figure panels in mosaic on a blue ground, with the figures not too large, would greatly improve the effect; and so would sculpture in the pediment.

It seems to me that our only way to improve is to draw and then paraphrase portions of buildings that appear to us successful, and try what we can do to fit them for our use and climate. The late William Morris was always lamenting that people did not want what was beautiful, but what was new. Since the days we were at school we have learned that "the human mind is greedy of novelty," and it seems to me to stand to reason: we have neither got the same wants nor exactly the same tastes as our fathers, and though we may not wish to have something quite new, we do want it to have such variation that we shall be able to distinguish the work of our time from that of our predecessors, and that it should be more characteristic, and in some buildings more adapted to raise higher emotions, for architecture is essentially a progressive art.

Architecture is the making of buildings fitted to their purposes and investing them with characteristics that point to their use, and giving them the highest emotional character that is becoming to them; but when we get a building that should be marked by magnificence, dignity, awe, or sublimity, more genius is wanted. Good bas-reliefs would greatly help to show their use, and would make buildings more interesting and explanatory. At the present time the utility of art as a means of teaching the ignorant is overlooked: it is thought only a luxury for the rich who can afford to buy costly pictures and sculpture to enjoy their beauty and skill and refinement, whereas it is still more useful to the poor and ignorant, who can be told at a glance the story of the use to which a building is destined. If our workhouses, reformatories, schools, and hospitals had bas-reliefs showing the benevolent purposes of the buildings, the people would then see what is being done for them. When I was a boy it was only necessary to put a row of columns or pilasters on the front of a building to raise it from mere building to architecture, but now something more is required; in fact columns should only be used where they are wanted. They are not wanted where there is a wall, and if this wall has windows the front looks like a deserted temple that has been built up and used for a dwelling. Pilasters were used in Greek work to mark gracefully the end of a wall, so that when they are set at equal distances they make a palace look like a series of cells.

One of the first things, I believe, that Brunellesco designed in imitation of Roman work was the Chapel of the Pazzi, the outside of which is very fine, and you probably all know that he designed the church of San Spirito at Florence, and afterwards the Pitti Palace at Florence, eventually taken by the Medici; this was merely a rusticated building. His successor, Bernardo Gamberelli, commonly known as Rossellino, who was an architect as well as a sculptor, worked with Alberti; between them they made the first design for the new St. Peter's, under Pope Nicholas V., but the design has been lost, and nothing remains of it now but the foundations for the original main apse of St. Peter's, which was abandoned. It is always difficult with these early Italian architects to know exactly what they did, but Alberti is credited with the design for the front of the Rucellai Palace at Florence; he also built the church of S. Andrea at Mantua, and designed the alterations to transform the old church of San Francesco at Rimini into Malatesta's temple to Isotta. Alberti, and after him Bramante, used the characteristic pilasters of the Romans in their fronts, although they were unequally spaced by Bramante; and there is much grace, some freedom and originality, in their work; but they were still endeavouring to repeat Roman buildings, and as the Codex of Vitruvius was found in 1414 this gradually became the architect's text-book, and the work that was done

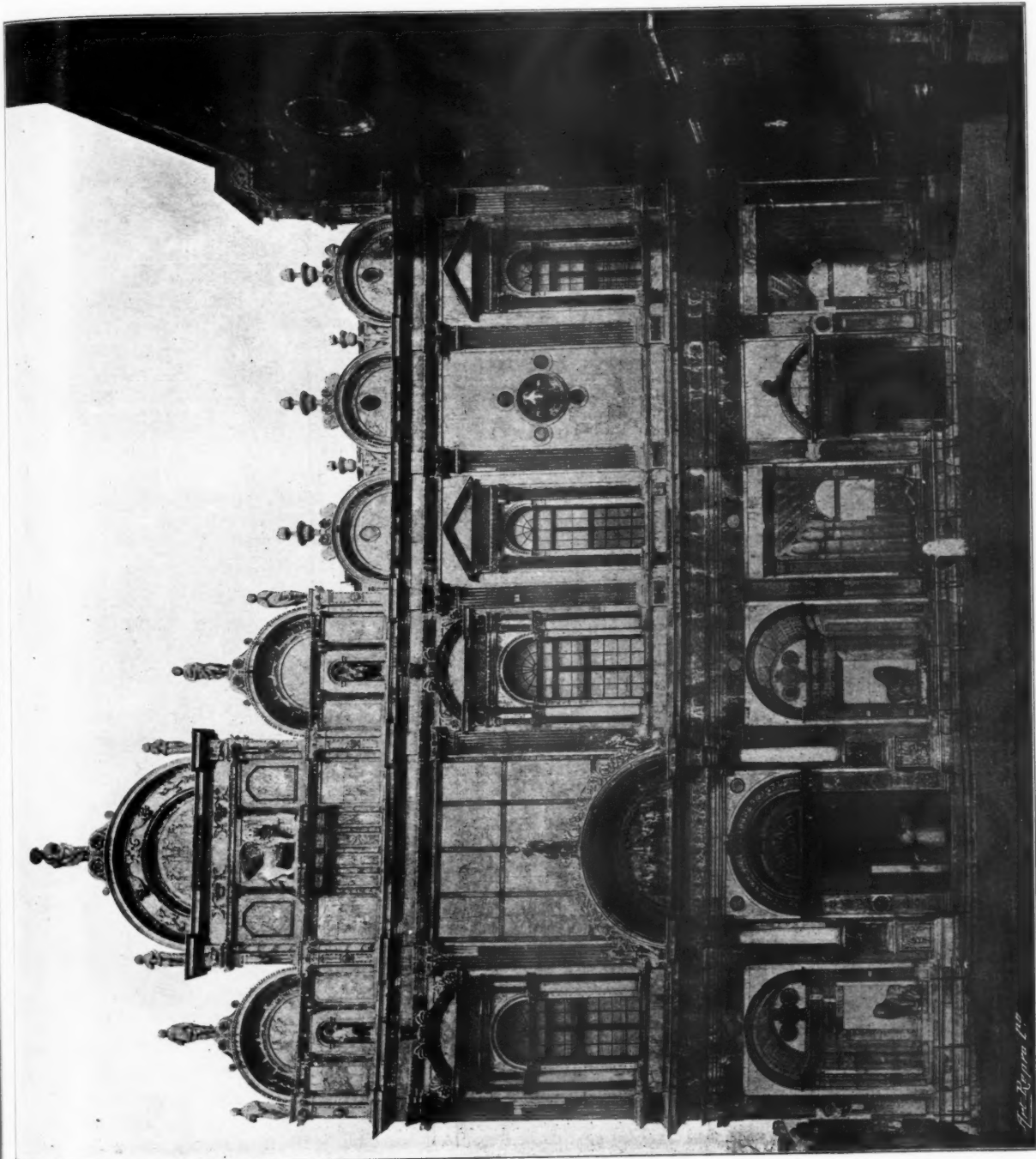


FIG. 3.—LA SCUOLA DI SAN MARCO.

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approximated more and more to Roman work. The only architects I know who produced anything like a novel style from Classic were the early architects of Venice, who built those charming churches and palaces, many of which still adorn the Grand Canal, and who pass

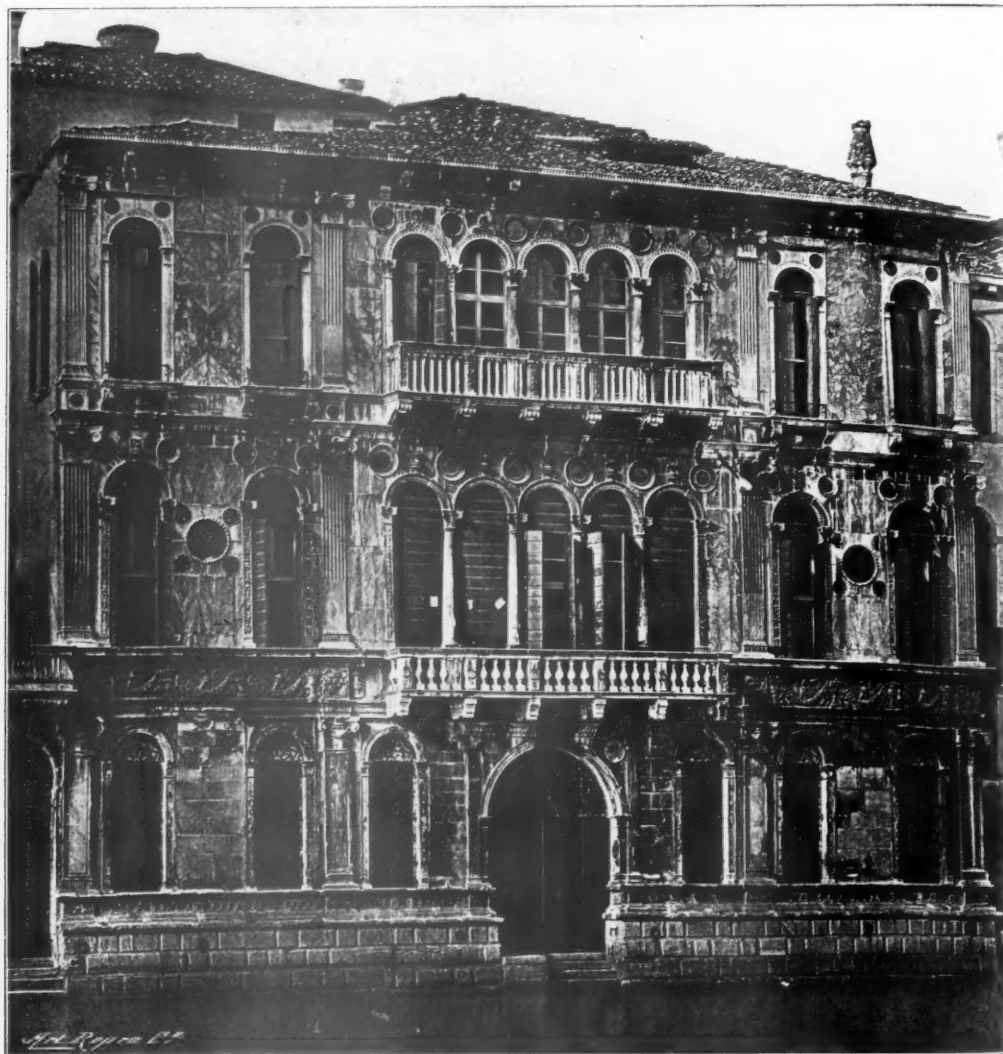


FIG. 4.—PALAZZO MANZONI VENICE.

under the generic name of the Lombardi but I dare say further researches will show that many of the buildings that have been attributed to the Lombardi are by other architects. At any rate I thought it was important you should see at least a freer style of using Roman Classic than is presented at Florence or at Rome. The Italians, like the Greeks, had much

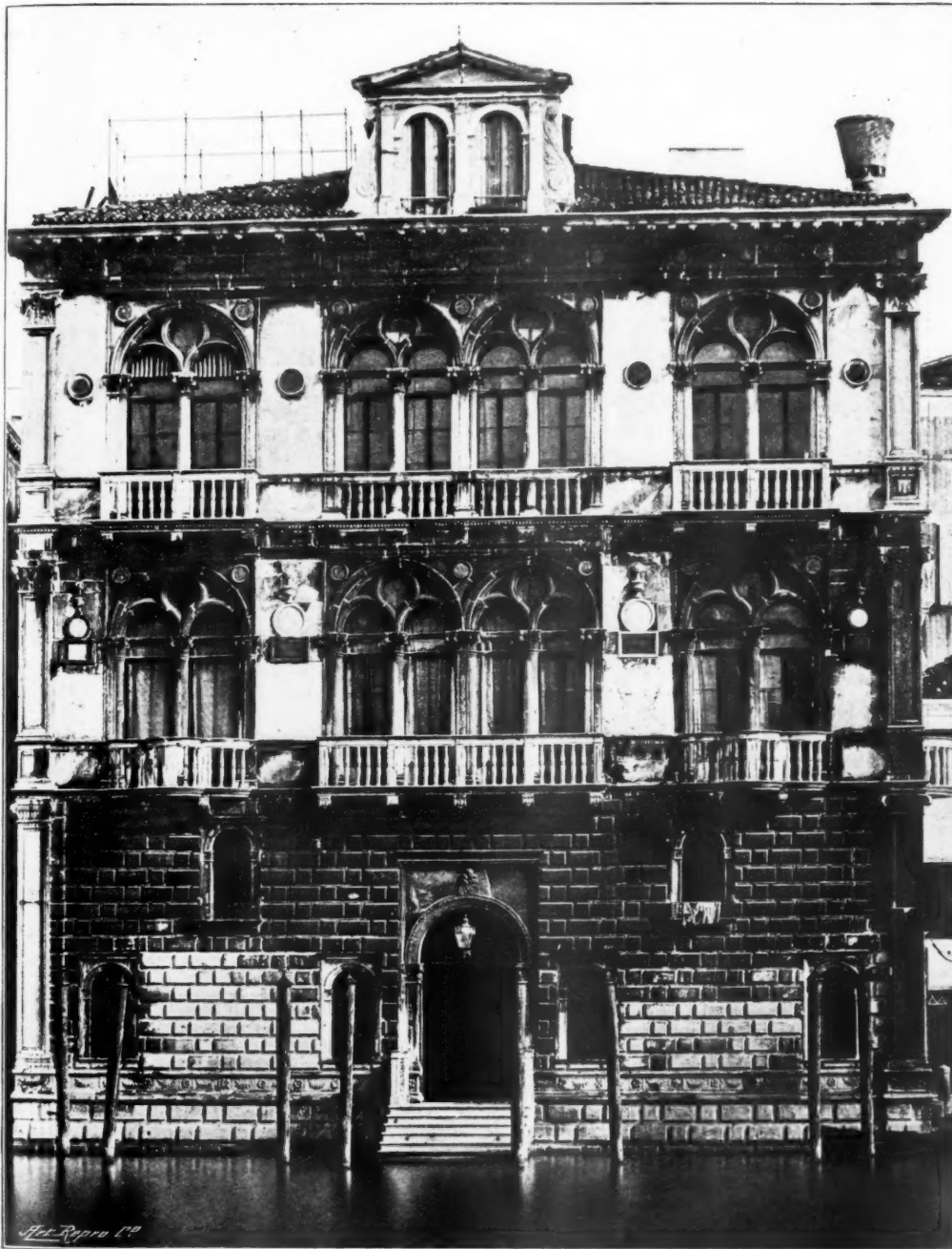


FIG. 5.—PALAZZO CORNER-SPINELLI, ON THE GRAND CANAL, VENICE.

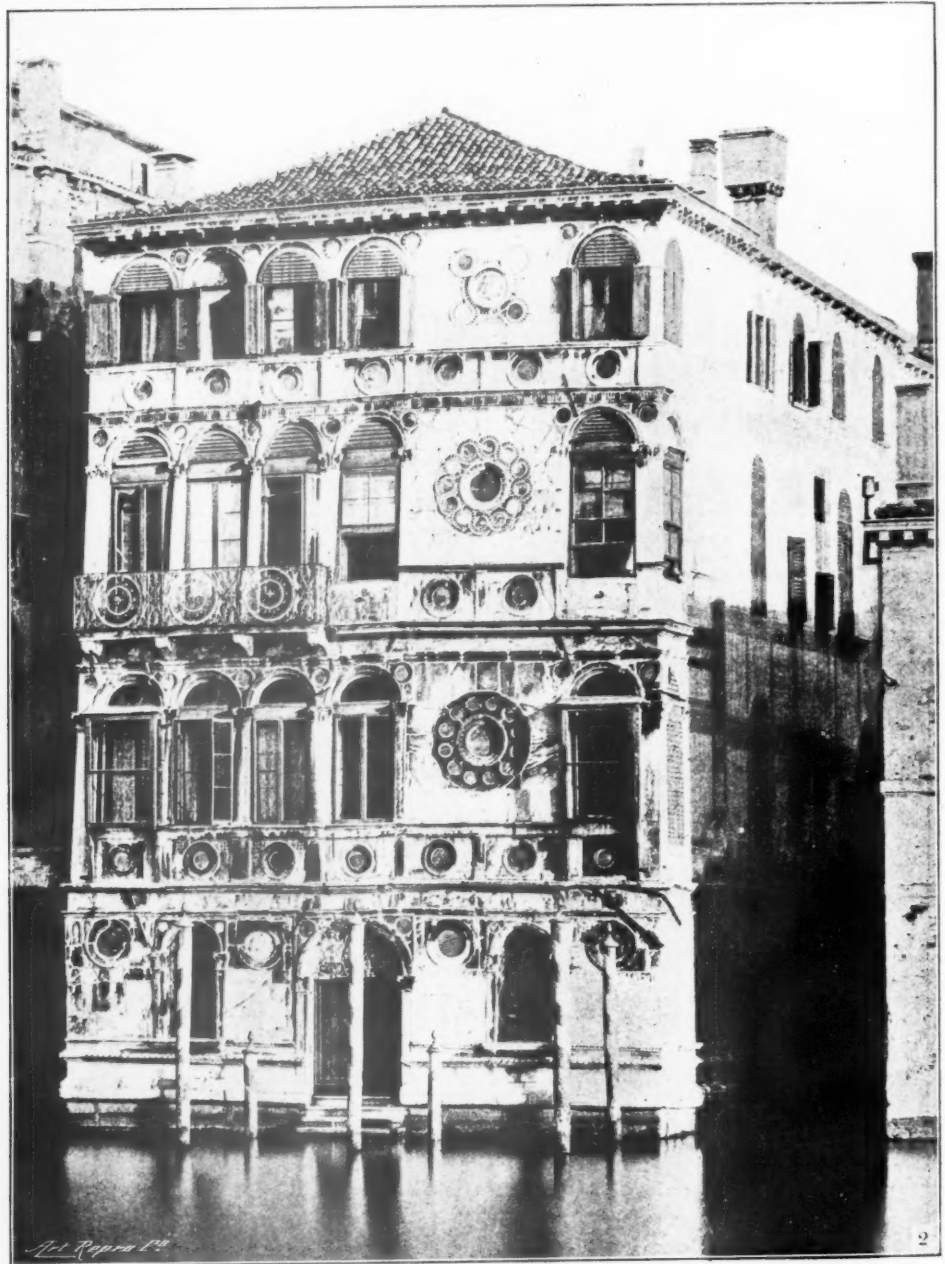


FIG. 6.—PALAZZO DARIO, ON THE GRAND CANAL, VENICE.

more inclination to make architecture and sculpture go together in their buildings than the Romans, for they had many sculptors, which the Romans had not. The originality of these buildings at Venice is very great and very charming, but the passion for it did not last so long as Gothic did, to convert it into a true style; for Gothic had not only a new æsthetic style, but also a new invention in construction, to prolong its life. Even if Gothic had lived for long after it did, it could not be used now as a style, as it does not harmonise with our taste and cultivation, while our advance in science has superseded its construction. It is mere pedantry and incompetence to use discarded construction for the purpose of adopting its ornamentation; in fact, if we are to have any evolution which may be called a new style, it must at least be adapted to the tastes and knowledge of the present day. In Italy, as you know, south of Milan, real organic Gothic never took root and won the admiration of the people. The Italians were artists, but scarcely any of them had had what can be called an architectural education, none of them was in fact a great constructor, if we exclude Brunellesco; whereas amongst the more western nations the constructive skill and the novelty of form and decoration which Gothic possessed were more taking to the inhabitants. As I have already told you, Gothic fan-vaulting, as seen at Christ Church, Oxford, was built as late as 1640, while I think the hybrid French system of Gothic and Classic prevailed in France long before that, but we see in many buildings that the prevailing grace of Classic had slightly touched Gothic building: there is a doorway at Loches that shows it. I have had two photographs of Gothic cathedrals—Notre-Dame of Paris, and Reims—put below that of St. Peter's, and though St. Peter's is a poor design it has what I may call an urbanity about it which these Gothic ones do not possess.



9, CONDUIT STREET, LONDON, W., 14th June 1902.

CHRONICLE.

THE ANNUAL ELECTIONS.

The Scrutineers' Reports.

The Scrutineers met at the Institute on Friday the 6th inst. to receive the voting lists and count the votes. The work occupied the whole day, from eleven in the morning till seven in the evening. Their reports were presented at the General Meeting of the 9th inst., and the seals having been broken in the presence of the Meeting the reports were read out by the Secretary, and the successful candidates declared to be duly elected to the respective offices.

The Council.

The Scrutineers of the Council Voting Lists were Messrs. Oswald C. Wylson [F.], T. P. Figgis [F.], G. Hornblower [F.], Albert W. Cleaver [A.], and A. B. Yeates [A.]. Their report states that 569 papers were sent in, and that three were disqualified for informality. The following are the results of the elections, with the number of votes polled by each candidate:—

PRESIDENT.—Aston Webb, A.R.A., F.S.A. [*unopposed*].

VICE-PRESIDENTS.—John Belcher, A.R.A.; Thomas Edward Colclutt; Alfred Darbyshire, F.S.A.; John Slater, B.A. [*unopposed*].

HON. SECRETARY.—Alexander Graham, F.S.A. [*unopposed*].

MEMBERS OF COUNCIL [18]. *Elected*: Ernest George, 496 votes; Edward William Mountford, 469; John Alfred Gotch, F.S.A., 452; Leonard Stokes, 443; George Frederick Bodley, R.A., F.S.A., 442; Professor Beresford Pite, 429; William Douglas Caröe, M.A., F.S.A., 415; Edward Augustus Gruning, 414; Paul Waterhouse, M.A., 406; Frank Thomas Baggallay, 401; John James Burnet, A.R.S.A., 400; George Halford Fellowes Prynne, 394; James Sivewright Gibson, 388; Richard Phené Spiers, F.S.A., 386; William Milner Fawcett, M.A., F.S.A., 384; William Howard Seth-Smith, 361; Edwin Thomas Hall, 357; George Enoch Grayson, 354.

Not elected: Alfred William Stephens Cross, B.A., 319 votes; Charles Harrison Townsend, 305; Benjamin Ingelow, 274; Edward Mitchell Gibbs, 257; George Thomas Hine, 254; Ralph Selden Wornum, 251; William Flockhart, 248.

ASSOCIATE-MEMBERS OF COUNCIL [4].—*Elected*: Henry

Vaughan Lanchester, 401 votes; Robert Shekleton Balfour, 342; Edmund Walter Wimperis, 314; Walter John Nash Millard, 269.

Not elected: Samuel Bridgman Russell, 266 votes; Arthur Thomas Bolton, 228; Herbert Winkler Wills, 219; Herbert Arnold Satchell, 142.

REPRESENTATIVES OF ALLIED SOCIETIES [9].—*Elected*: Arthur Harrison (Birmingham Architectural Association), 510 votes; Edwin Wortley Montague Corbett (Cardiff, South Wales, and Monmouthshire Architects' Society), 486; George Coppinger Ashlin, R.H.A. (Royal Institute of the Architects of Ireland), 485; Horatio Kelson Bromhead (Glasgow Institute of Architects), 484; Arthur Wakerley (Leicester and Leicestershire Society of Architects), 477; Frank Caws (Northern Architectural Association), 462; Butler Wilson (Leeds and Yorkshire Architectural Society), 458; Charles Henry Channon (York Architectural Society), 457; Henry George Luff (Devon and Exeter Architectural Society), 455.

Not elected: Arthur Clyne (Aberdeen Society of Architects), 430 votes.

REPRESENTATIVE OF THE ARCHITECTURAL ASSOCIATION (LONDON).—Henry Thomas Hare [F.], *unopposed*.

AUDITORS.—Louis Ambler [F.]; Hubert Springford East [A.] [*unopposed*].

The Standing Committees.

The Scrutineers of the Standing Committee Lists were Messrs. John Murray [F.], Alfred W. S. Cross [F.], George Sherrin [F.], John Leeming [F.], Geo. Ernest Nield [A.], Frank Lishman [A.], Walter Passmore [A.], and Arthur Sykes [A.]. Their report states that 574 voting-papers were received, and that a certain number (indicated below) were rejected for informality. The following are the results and number of votes polled:—

ART COMMITTEE.

Sixteen papers were invalid, leaving 558 valid.

FELLOWS (10).—*Elected*: Thomas Edward Colclutt, 528 votes; Henry Thomas Hare, 516; Edward William Mountford, 477; John James Burnet, A.R.S.A., 471; James Sivewright Gibson, 470; William Douglas Caröe, M.A., F.S.A., 457; Andrew Noble Prentice, 456; John Macvicar Anderson, F.R.S.E., 438; George Halford Fellowes Prynne, 433; John William Simpson, 360.

Not elected: Henry Heathcote Statham, 345 votes; George Campbell Sherrin, 321.

ASSOCIATES (6).—*Elected*: Sidney Kyffin Greenslade, 480 votes; Henry Vaughan Lanchester, 468; Robert Shekleton Balfour, 459; Arthur Thomas Bolton, 456; Edmund Walter Wimperis, 439; John James Joass, 417.

Not elected: Robert Watson, 385 votes.

LITERATURE COMMITTEE.

Four papers were invalid, leaving 570 valid.

FELLOWS (10).—*Elected* (*unopposed*): John Bilson, F.S.A.; Alfred William Stephens Cross, B.A.; Alexander Graham, F.S.A.; Benjamin Ingelow; William Alfred Pite; George Halford Fellowes Prynne; Richard Phené Spiers, F.S.A.; Henry Heathcote Statham; Charles Harrison Townsend; Paul Waterhouse, M.A.

ASSOCIATES (6).—*Elected*: Leslie Waterhouse, M.A., 491 votes; Arthur Smyth Flower, M.A., F.S.A., 463; Arthur Maryon Watson, B.A., 455; Percy Scott Worthington, M.A., 437; Professor Ravenscroft Elsey Smith, 412; Charles Herbert Reilly, M.A., 394.

Not elected: John Humphreys Jones, B.A., 320 votes; Hubert Christian Corlette, 312.

PRACTICE COMMITTEE.

Eighteen papers were invalid, leaving 556 valid.

Fellows (10).—*Elected*: Samuel Flint Clarkson, 518 votes; Walter Hilton Nash, 504; Joseph Douglass Mathews, 503; Thomas Batterbury, 502; George Hubbard, F.S.A., 497; Edmund Woodthorpe, M.A., 480; Christopher Harston, 467; James Osborne Smith, 460; Ernest Flint, 456; Frederick Ernest Eales, 433.

Not elected: Charles Fitzroy Doll, 381 votes.

Associates (6).—*Elected*: Charles Henry Brodie, 442 votes; Max Clarke, 436; William H. Atkin-Berry, 436; William Henry White, 419; Herbert Hardwicke Langston, 368; Edwin Richard Hewitt, 333.

Not elected: Edward Greenop, 304 votes; Sydney Perks, 293; Herbert Alexander Pelly, 242.

SCIENCE COMMITTEE.

Eleven papers were invalid, leaving 563 valid.

Fellows (10).—*Elected*: Thomas Blashill, 487 votes; Herbert Duncan Seales-Wood, 472; Frederic Richard Farrow, 444; Edmund Woodthorpe, M.A., 442; James Sivewright Gibson, 440; Alfred Saxon Snell, 426; Keith Downes Young, 420; Francis Cooper, 409; William Edward Riley, 402; Benjamin Tabberer, 366.

Not elected: Lewis Solomon, 365 votes; Ernest Flint, 358; Frederic Hammond, 332.

Associates (6).—*Elected*: Max Clarke, 480 votes; Bernard John Dicksee, 471; Henry William Burrows, 470; George Pearson, 461; Edwin Richard Hewitt, 435; Sydney Benjamin Beale, 419.

Not elected: Henry Robert Perry, 380 votes.

Competitions: Suggestions to Promoters.

The business before the General Meeting last Monday included the consideration of the following alterations proposed by the Council to be made in the Institute Paper "Suggestions for the Conduct of Architectural Competitions" [KALENDAR, pp. 326-329], viz.:—

The following to be inserted as the second paragraph in Clause 1:—

The selection of an Assessor should be made with the greatest possible care, as the successful result of the Competition will depend very largely upon his experience and ability.

Clause 4 to be amended so as to read as follows:—

4.—The number, scale, and method of finishing of the required drawings should be distinctly set forth, and they should not be more in number, or to a larger scale, than necessary to clearly explain the design. If the Assessor advises that perspective drawings are desirable, it should be so stated; and such drawings should be uniform in size, number, mode of colouring, mounting, or framing (if any), &c.

The following to be added to Clause 12:—

It is important that the award of the Assessor should be adhered to, unless there is some valid objection to the employment of the author of the selected design to carry out the work, as to which the Assessor is satisfied. The setting aside of the Assessor's award for any other reason constitutes a breach of faith on the part of the Promoters.

The PRESIDENT having explained that these proposals were the outcome of the deliberations of a Committee of the Council, and that they had received the approval of the Council, formally

moved their adoption and that they be incorporated in the document as proposed.

Mr. H. HARDWICKE LANGSTON [A.] objected to the proposed addition to Clause 1 on the ground that it was not stated by whom the selection of an Assessor was to be made. He moved as an amendment that the words "by the promoters" be inserted after the word "care."

Mr. WM. WOODWARD [A.] seconded the amendment. There was nothing on the notice; a paper to show that these Suggestions were for the promoters, and he thought Mr. Langston's amendment was perfectly reasonable.

Professor BERESFORD PITE [F.] having pointed out that the first paragraph of the clause clearly indicated that the Suggestions were for promoters, and that therefore the insertion of the words proposed by Mr. Langston was unnecessary, Mr. Woodward withdrew his support to the amendment, which ultimately dropped for want of a seconder.

Mr. A. W. S. CROSS [F.] proposed that the following addition be made to Clause 4 of the Suggestions: "The scale of drawings should be one-sixteenth of an inch to the foot for all ordinary buildings estimated to cost more than £20,000; designs for churches, monuments, and other special buildings should, however, be prepared to any requisite larger scale." He urged also that a clause be added to the effect that the Assessor's award should be published within, say, six weeks of the date appointed for receiving the designs.

Mr. B. T. HARE [F.] thought it a great mistake to particularise in the manner suggested. If they gave such particulars and directions to promoters, it would be an inducement to them not to appoint an Assessor.

Mr. H. W. WILLS [A.] pointed out that Mr. Cross's proposal simply amounted to a suggestion as to the scale which was generally applicable to buildings for which competitions were held. In nine competitions out of ten, competitors were asked for the eighth scale, but a sixteenth scale would be amply sufficient, and would entail much less labour on the profession. It would be a great advantage to them if it could be clearly laid down in the Suggestions that the sixteenth scale was large enough for the great majority of buildings.

Mr. EDWIN T. HALL [F.] said he sympathised with those who wished to be protected from an Assessor who might without thought suggest an eighth scale when a sixteenth would be sufficient. He proposed Clause 4 should read as follows: "The number, scale, and method of finishing of the required drawings should be distinctly set forth, and they should not be more in number, or to a larger scale, than necessary to clearly explain the design." Then should come his suggestion to the Assessors: "As a general rule, a scale not exceeding 16 feet to an inch is adequate, except for churches and small buildings of limited area; for large buildings or groups of buildings a smaller scale than 16 feet to an inch would be adequate." Then the clause should conclude as proposed: "If the Assessor advises that perspective drawings are desirable, it should be so stated; and such drawings should be uniform in size, number, mode of colouring, mounting, or framing (if any), &c."

The PRESIDENT said that the proposal appeared to him to amount to simple tautology. The first part of the clause was sufficient in itself: "The number, scale, and method of finishing of the required drawings should be distinctly set forth, and they should not be more in number or to a larger scale than necessary to clearly explain the design." What could be clearer than that? They did not want to tell the promoters exactly what the scale should be. They wanted the promoters to go to the Assessor and ask him.

Mr. HALL pointed out that the whole of No. 4 was a direction to the Assessor in drawing up particulars, so why

could they not suggest to the Assessor that, as a rule, a maximum scale should be fixed?

Mr. E. A. GRUNING [F.] suggested that the size of the sheet of paper on which the plan was to be drawn rather than any scale should be stated.

Mr. H. W. WILLS [A.] said he was sure a large number of members were in hearty accord with Mr. Hall. The amendment he had proposed, if carried, would be for all purposes the most valuable clause in the whole document. It was urgently wanted. He cared very little whether the other suggestions passed or not; they would not help them much. Mr. Hall's suggestion would have the effect of about halving the work competitors now had to do.

Mr. E. W. HUDSON [A.] asked if there were any instructions to Assessors in which the suggestion could be interpolated. If this was a matter which it was desirable Assessors should have pointed out to them, why insert it in the recommendations to promoters?

Mr. C. E. HUTCHINSON [A.] said that many public bodies got up their own conditions in their own way, and if they came across this clause in the ordinary course they might probably consider the question as to the reduction of the scale. At the present moment the eighth scale was so general that public bodies seemed to think it was the regular thing, or ought to be, whereas for many cases it was far too extravagant.

Mr. HARE said he sympathised with the idea of reducing the amount of work, but he thought that fixing any scale at all in these recommendations was a most dangerous thing. It only came to this in the end, that each particular case required a certain amount of judgment by a man who understood competitions. If they fixed a scale, many cases would be found in which there were the greatest anomalies—cases where neither an eighth nor a sixteenth would be the suitable scale. In his opinion they ought not to fix any scale at all.

The PRESIDENT, replying to Mr. Hudson, stated that the Council had drawn up a list of Suggestions for Assessors which they sent privately to every Assessor who was asked to act in a competition. One of the clauses was as follows: "In the interests both of competitors and of promoters it is desirable to reduce the number and also the scale of the drawings to a minimum. The drawings required should be carefully and distinctly specified, only those absolutely necessary to explain the scheme being admitted. This will as a rule eliminate drainage, heating, ventilation, foundation, and roof plans. In most cases the plans need not be to a larger scale than one-sixteenth of an inch to a foot. The judging of the drawings will be greatly facilitated by uniformity of size, which should be clearly specified." There were several other suggestions. So it would be seen that the Assessors at any rate had all these matters before them.

Mr. HUTCHINSON thought it would be as well that promoters should have the benefit of those suggestions also.

Professor BERESFORD PITE explained that the President was quoting from a document of Suggestions to Assessors which was issued by the Council to Assessors who were nominated by the Institute. It must be obvious that that was a very different document from that which offered suggestions to promoters. The object of the latter suggestions was practically this: The promoters were to appoint an Assessor; but when that Assessor was appointed, the Council thought it desirable that he should act on definite lines—as far as possible, lines that were harmonious—and consequently that paper of Suggestions to Assessors had been drawn up. He hoped the Meeting would be content to leave the matter as it was. The Institute did protect their interests. The Council communicated with the Assessors on these points, and did all they could in the interests of the profession. Let them read Clause 4 over calmly and coolly, with the recollection that behind Clause 4 was this advice given to Assessors.

Mr. WILLS: Who may not be consulted.

Professor PITE said it would be found that the Council had done the best thing possible. If the Institute adopted this rule of a sixteenth scale everywhere it would be found to be a greater nuisance and a greater hindrance than they were now aware of. Some architects went in for one class of competition, others went in for another kind; but the Institute had to consider the interests of the whole body—all classes of buildings and all classes of architects. It might be quite true that a sixteenth scale was best in a certain class of building; but it was equally true that it was not the best in others. He thought the clause was drawn in the best possible way, and they would not improve the situation by a definite rule.

Mr. WILLS: You can lay down three or four scales that would suit every class of building.

Mr. MOUNTFORD: You will hopelessly puzzle the promoters.

Mr. CROSS: With all deference, I submit that we who compete are the best possible judges in this matter.

The PRESIDENT: We have all competed in our time, and should be fairly equal judges.

Mr. Hall's amendment, having been put to the Meeting, was voted upon by show of hands, and lost.

Mr. FRANCIS HOOPER [F.] moved that the words "or framing (if any)" in Clause 4 should be omitted. The less the expenses incurred over unnecessary matters the better. Many Assessors now considered it wise to stipulate the size of the strainers if the drawings were not to be framed; and these Suggestions not being addressed to architects but to promoters the suggestion as to framing the drawings should be omitted.

Mr. MOUNTFORD seconded, and after some discussion the proposal was put to the Meeting and carried.

Mr. FRANCIS HOOPER [F.] suggested that the opening sentence of Clause 2 should read, "The duty of Assessors should be, after conference with the promoters,* (a) to draw up the particulars and conditions," &c., so that when the paper came into the hands of the promoters, or any body of men intending to invite competition, they would have it put before them at once that the Assessor should have a conference with the committee or with the authorities before drawing up the particulars. It would also emphasise the fact that it is desirable that the Assessor should be the first in the field.

The PRESIDENT thought the suggestion a good one. Sometimes the promoters had an idea that the Assessor was meant to act independently of them altogether. If the words suggested were embodied in the clause, it would show them that the Assessor's business was to follow the views of the promoters and to put them in a proper business-like form before competitors.

Professor BERESFORD PITE [F.] seconded the proposal.

Mr. HALL suggested that words embodying the same idea should come in after the word "reputation" in the first clause, so as to read: "The promoters of the intended Competition should, as their first step, appoint one or more professional Assessors, architects of established reputation, and should confer with them before any particulars are issued," or something to that effect. Then a new sentence should begin: "The appointment of the Assessor should be published," &c. This would show the promoters that their initial step is to appoint the Assessor, and then to confer with him before any instructions are issued.

The PRESIDENT and Mr. MOUNTFORD supported Mr. Hooper's proposal.

Mr. Hooper went on to urge the omission of the words "and whose decision should govern the selection of the design" at the end of the first paragraph of Clause 1. Coming as it did immediately after the recommendation

* The words in italics are new, as proposed by Mr. Hooper.

to appoint an Assessor, he thought it rather too aggressive. He drew attention to the fact that the proposed addition to Clause 12 concluded with this statement: "The setting aside of the Assessor's award for any other reason constitutes a breach of faith on the part of the promoters." That seemed to come much more suitably at the close of the Suggestions than at the beginning. He suggested that there should be only two paragraphs in Clause 2, and that the duties of the Assessor should be put clearly under the two heads (a) and (b). The first should lay down the preliminary duties of the Assessor—viz. to draw up the particulars, conditions, and instructions; and the second the ultimate duties when the drawings were completed—viz. to advise the promoters of the relative merits of the designs. The present paragraph (b) seemed to be rather out of its place; it naturally came under the subsequent paragraph (c). If it were necessary to make any reference to designs which did not carry out the instructions, the paragraph should end, "excluding any which do not comply with the conditions."

Mr. HALL understood that Mr. Hooper wanted to divide the duties of the Assessor in their chronological order. He suggested that that would come in in this way after the word "reputation": "The promoters of an intended Competition should as their first step appoint one or more professional Assessors, architects of established reputation; the Assessors should then, after conference with the promoters, draw up particulars and conditions." Section (a) of Clause 2 would thus come into the first clause. He would follow that up by saying "The Assessor's appointment should then be published, after he has drawn up the particulars, in the original advertisements and instructions." Let that be part of Clause 1, but interpolating what is now (a) in Clause 2 after the word "reputation."

Mr. CROSS seconded Mr. Hall's proposal.

Mr. HARE said it seemed rather a pity to upset Clause 2, which was a clause by itself and contained the duties of the Assessor.

Mr. MOUNTFORD was of opinion that it had much better remain as it was.

The PRESIDENT thought it would be an advantage to omit the words "and whose decision should govern the selection of the designs" from the first clause as Mr. Hooper proposed. It seemed to imply that the promoters were to appoint an Assessor at once, and his decision was to be final without any further reference to them. The suggestion that the Assessor's decision should govern the selection of the designs would come in much more naturally after the statement of his duties.

Mr. LANGSTON pointed out that some of these proposals were not on the agenda. Mr. Hooper's suggestion was a very good one if notice had been given of it, but as notice was not given it could not be discussed at that Meeting.

The PRESIDENT ruled that if the amendments proposed by the Council were not approved of, it was open to the Meeting to suggest fresh ones.

Mr. CROSS suggested that as many members interested in the question were not present they should have an adjourned discussion on the subject. It was a matter of considerable importance to some of them.

Mr. WILLS seconded the proposal for an adjourned discussion.

Mr. HARE said that as Mr. Hooper's proposal to insert the words "after conference with the promoters" in the opening sentence of Clause 2 commended itself to the President, and he (Mr. Hare) had formally seconded it, some progress would be made if the Meeting voted on that point.

Mr. C. H. BRODIE [A.] deprecated the adoption by that Meeting of any of the proposals. He suggested that a transcript of the shorthand writer's notes of the discussion should go to the Committee of the Council which had this matter in hand, and that it should be left to them to deal

with the various suggestions. The present Meeting should simply vote upon a sort of abstract resolution; the actual wording should be left to the Committee.

The PRESIDENT: You propose to adjourn this meeting?

Mr. BRODIE: No, certainly not; it should be left to the Council to settle.

The PRESIDENT agreed that that would be the wisest thing to do. It was exceedingly difficult to cover every possible contingency, but the Paper as now drawn covered most of them. His attention had not been drawn to the point before, but he quite felt that the first clause was a little peremptory, and likely to give a false notion to promoters. It would be easy to tone it down a little. Also they might draw the attention of promoters to the fact that the duty of the Assessor was to consult with them before he drew up the conditions. Would it meet the views of the Meeting if they omitted the words "and whose decision should govern the selection of the designs," and add, in the first line of Clause 2, "after conference with the promoters," and then go on to set out the Assessor's duties?

Professor BERESFORD PITE said that he had seconded Mr. Hooper's proposal for the addition to Clause 2; but he could not assent to the omission of the words "whose decision should govern the selection of the designs" in Clause 1.

The PRESIDENT said he would put the proposals to the meeting separately.

Mr. Hooper's resolution—viz. to insert the words "after conference with the promoters" in Clause 2 after the words "The duty of Assessors should be"—was then put to the Meeting and carried, Mr. Langston dissenting, on the ground that the resolution was out of order.

With regard to the second resolution—viz. the omission from the first paragraph of Clause 1 of the words "and whose decision should govern the selection of the designs"

—Mr. SAXON SNELL [F.] having seconded it, Professor BERESFORD PITE opposed it, contending that when the Suggestions were drawn up this was the one point the Institute was fighting for, and the one point they were bent on getting. He cordially agreed that it should not be expressed in so forcible a way, but he was inclined to think that if the Meeting at once, and without considering its effect, struck it out, they might find themselves in some difficulty. He thought that if they voted Mr. Brodie's suggestion, viz. that the Council be requested to consider the discussion at that Meeting and to re-edit the Suggestions so as to embody the views which had been discussed and expressed, that would be a much wiser course than adopting a resolution excluding from Clause 1 the fundamental principle that they had all been fighting for, namely, that the decision of the Assessor should be final.

The PRESIDENT: The proposal is, not to take it out altogether, but only to take it out of Clause 1 and put it somewhere else.

Professor PITE said he would propose as an amendment that it be referred to the Council to consider the effect of the omission of these words.

Mr. LANGSTON seconded.

Mr. HALL suggested that the omission of these words strengthened the sentence in Clause 5 (a), which read: "The author of the design awarded the first place should be employed to carry out the work."

Mr. WOODWARD thought it very unfortunate if the Meeting proposed to discuss and to alter the original Suggestions. The notice sent to members simply defined certain additions to the original Institute Paper. If members had known that the discussion would degenerate into a discussion of the whole of the original Suggestions, there might have been a great many more present. One concluded from the notice-paper that the original suggestions were to remain, and that the Meeting would only discuss the proposals which had been printed.

Mr. BROMIE submitted that it was quite open to the Meeting to refer points to the Council for consideration.

Professor PITE suggested that the Chairman could not decline to take amendments upon the proposals down in the notice-paper, and those amendments were bound to affect other parts of the document.

The amendment that it be referred to the Council to consider the effect of the omission from Clause 1 of the words "and whose decision should govern the selection of the designs" was then put from the Chair, and carried.

The PRESIDENT then read the matter proposed to be added to the last clause, viz.: "It is important that the award of the Assessor should be adhered to, unless there is some valid objection to the employment of the author of the selected design to carry out the work, as to which the Assessor is satisfied. The setting aside of the Assessor's award for any other reason constitutes a breach of faith on the part of the promoters."

Mr. HALL remarked that the expression "breach of faith" was a very strong one, and one that men of position would resent.

Mr. LANGSTON suggested that the words should be, "might constitute a breach of faith."

Professor PITE proposed that this point also should be referred to the Council to consider.

Mr. MOUNTFORD seconded.

The PRESIDENT said that the omission of the last part of the first paragraph of Clause 1 seemed to hinge upon the proposed addition to Clause 12, and they should be considered together. If, as Mr. Pite proposed, the matter were left to the Council, it should be carefully considered and dealt with.

Professor PITE: Accepting the principle of the amendment?

The PRESIDENT: Yes.

Professor Pite's proposal was thereupon agreed to.

Mr. HOOPER asked that as these matters had now been referred to the Council for clerical revision, would he be in order in suggesting the total omission of paragraph 9?

"Each design should be accompanied by a declaration signed by the competitor, stating that the design is his own personal work, and that the drawings have been prepared under his own supervision." Most members knew what it referred to, and why it was put in.

The PRESIDENT said that the whole document had been carefully considered by the Committee and by the Council. He could not take anything that did not hinge on the proposals set out on the Agenda, and he must therefore rule the proposal out of order.

The business then terminated.

The Profession in the Colonies and Trade Commissions.

The following document has been drawn up by the Council, and a copy sent to every member of the Institute practising in the Colonies:—

"Whereas it has been stated on good authority that there is a growing tendency on the part of Architects practising in some Colonies to take a commission from the Contractor as payment for copies of the Specification and the Contract and other drawings, the Council of the Royal Institute of British Architects ask the co-operation of all Colonial Members of the Institute in endeavouring to check this evil, as they are convinced that, if allowed to grow, it is one that must undermine and eventually destroy that feeling of confidence between the Public and the main body of Archi-

teets which it is one of the chief aims of the Institute to promote. The Council would point out that the following declaration to refrain from this and similar practices is made by every Member of the Institute before being admitted to its ranks:

"In consideration of my having been so elected I promise and agree that I will not accept any trade or other discounts, or illicit or surreptitious commissions or allowances, in connection with any works the execution of which I may be engaged to superintend or with any other professional business which may be entrusted to me."

"If, however, it is the custom in any Colony for the Builder to pay for copies of the Contract drawings, a fixed sum should be charged, and this sum should be stated in the Specification, and should not be in any way in the nature of a Commission."

"The practice by which an Architect holds a Contractor's deposit for work contracted for and then demands a further percentage before granting a Certificate is entirely to be condemned."

The Lighting of the Meeting-room.

The new lighting arrangements for the Institute Meeting-room, which are now complete, called forth many expressions of approval from members at the last two meetings. Mr. H. A. Satchell [A.], who at the Annual Meeting a year ago drew attention to the discomfort experienced at General Meetings owing to the glare of the electric light, congratulated the Council at the Meeting last Monday on the very pleasing change that had been brought about. The President expressed his own appreciation of the improvement, and said that the credit was due to Mr. John Slater and Mr. Edwin T. Hall, who had devised and superintended the carrying out of the scheme. With the exception of the dome lights, which are above the eye-line and cause no inconvenience, all the lights are concealed. The lamps, set in large, saucer-shaped, copper bowls which screen them from view, cast a strong light on to the ceiling, which is reflected below. An even, subdued, but amply sufficient light is the result.

Palestine Exploration Fund.

We are asked to announce that the Annual General Meeting of the Palestine Exploration Fund will be held on Tuesday, the 17th inst., at the Royal Institution, Albemarle Street. Major-General Sir Charles Wilson, K.C.B., F.R.S., will give an address on the recent and proposed Excavations of the Fund, illustrated by lantern slides. The meeting begins at 4 p.m. Mr. George Armstrong is the secretary, and the offices are at 38, Conduit Street.

REVIEWS.

GEORGIAN ARCHITECTURE IN AMERICA.

The "Georgian Period," a Collection of Papers dealing with Colonial or Eighteenth-century Architecture in the United States.

These articles and series of measured drawings, sketches, and photographs, many of which have appeared from time to time in the *American Architect*, have now been republished in separate parts, of which nine are in the Library of the R.I.B.A. The first seven deal almost exclusively with the architecture found in America, and it is only in the last two parts that English architecture has been dealt with, though at the same time it is difficult to understand why it should have been included at all in a work treating of the "architecture of the United States." But this by the way, for it would be churlish and hypercritical to find fault with, or to wish for the exclusion of such excellent articles as those by Mr. Paul Waterhouse and the other English contributors.

The work opens with an exhaustive and carefully written article by Olof Z. Cervin dealing with the main characteristics and details of colonial architecture, the national style evolved in America, a perusal of which is not only instructive, but extremely interesting. Mr. Cervin tells us it was not until after 1730, when peace and commercial prosperity set in, that the best colonial work was done; for although much had been carried on in the North and South, the buildings were more for shelter and defence, and did not attempt much in the way of luxury and ornament owing to the troublous times, when the early settlers had to repel the attacks of Indians. In country districts all the early houses were constructed of timber covered with weather boarding or shingles—a fashion that prevails to this day—and only in the larger towns do we find brick employed, and then principally in the formation of chimneys where it was absolutely necessary.

The best and most typical examples of colonial work are confined to Massachusetts and the Northern States, and to Virginia and Carolina in the South—those in the New York and middle colonies are lacking in interest, as they are so cosmopolitan in feeling; but although every detail of this colonial work can be traced to some European influence, yet the general resemblance is slight. Time, distance, and materials all contributed to produce a national style of domestic architecture of great individuality, and which was both dignified and simple.

In looking through these volumes we see that colonial architecture was mainly secular, and that though much ecclesiastical building was attempted it still bore the stamp of the housebuilders, or was a direct copy or importation based upon the

corresponding work of Wren and his contemporaries. Many civic buildings were copied from English models, and some of those at Newport were erected from the designs of Peter Harrison, who had been an assistant to Sir John Vanbrugh.

The buildings in New England, the country of the Puritans, are fully dealt with, and their characteristics explained and illustrated by various writers. There is a charming account of a visit to Salem, in Massachusetts, by Claude Fayette Bragdon. Salem is so bound up with memories of Hawthorne, Prescott, and other celebrities that the ghosts of its bygone days of witchcraft and cruel fanaticism seem to haunt its old buildings and streets, and, apart from its architectural interest, Mr. Bragdon's article is fascinating reading.

It is difficult to more than indicate some of the typical buildings illustrated, but the dignified Van Rensselaer Manor House, in Part I., and the Philipse Manor House, with its long low roof crowned with an open balustrade, a feature in this type of house, should be carefully studied: the series of drawings of the interior fittings are well worth attention. The admirable set of drawings of Christchurch, Philadelphia, designed by Dr. John Kearsley in 1720, with its well-proportioned tower, and Old Bellingham Cary Mansion, in Chelsea, Massachusetts, built in 1750, might have been an importation direct from its namesake in England, so full of Georgian feeling is it.

Philadelphia is rich in quiet buildings of the latter half of the eighteenth century, many (but for the invariable jealousies to exclude the sun) being almost replicas of those so often seen in our own country towns. The Pennsylvania Hospital, in Philadelphia, built in 1796, with its long façade of nearly 300 feet in length, is an imposing and well-designed building, the large central block being balanced by the pavilions crowned with cupolas at the ends of either wing. The photographic reproductions do not, however, do it justice.

But it is in the South, in Virginia, the land of romance, where the spirit of the Cavaliers still seems to linger; and in turning over these pages we have a picture brought before us of old-world charm and splendour that is very fascinating. Many of the settlers here were sons of the English aristocracy, who introduced an element of taste and refinement and built comfortable and substantial houses. In the early times, when tobacco planting was the one staple industry, many became wealthy, and filled their houses with fine panellings, tapestries, marble mantelpieces, and plaster ceilings, some of which were imported from England and the Continent, though all the woodwork and joinery was made in the colonies. As in England the doors and chimney-pieces were the main features in the early examples, with

classic pilasters, moulded capitals and pediments, &c. In the later work the decoration was based to a considerable extent upon that of the Brothers Adam, and but rarely do we find the French rococo used which was common in this country.

In studying the plans of all these colonial houses one is struck with the importance given to the hall: it had the first and last chance of making an impression on a visitor, and was planned to wear an air of generous welcome. In the houses of the early settlers it was the common gathering place of the family, the room in which the meals were cooked and eaten, where the spinning and weaving were done, and where the household and neighbours came together to enjoy the heat and light of the great fire, and in the later houses it still formed the nucleus of the plan, being a necessity in times when lavish hospitality was the order of the day.

The houses were generally symmetrical, a wing on one side balancing one on the other, with the entrance in the centre covered by a wide piazza or stoep. In the older dwellings this verandah was entirely wanting, and it was not used until its absolute necessity was felt.

In Part VI. there is illustrated, with an admirable series of measured drawings, a typical house of a Virginian tobacco planter, who was evidently a man of culture and wealth. The house—Woodlawn—was designed by Dr. William Thornton, an English gentleman of somewhat unusual attainments, for though he was an amateur he submitted a design for the Capitol at Washington in conjunction with another architect. The plan is most instructive, for here we have a symmetrical lay out. In the centre is the main house of two stories in height, with the hall carried through from front to back, with a wide porch over the entrance. On either side are blocks of one storey in height containing the kitchens and the tobacco offices respectively, and these again are joined to flanking outbuildings by brick walls, pierced centrally by gateways, occupying a frontage of over 270 feet. The house, built in 1799, is of brick and stone, the whole forming a well-balanced group, full of dignity and repose, and is treated in a way that is most harmonious and pleasing.

In Part IX. there is an able and scholarly article by Mr. Paul Waterhouse on the relation of Georgian architecture to carpentry, fully illustrated by photographs and sketches. Apart from the bearing it has upon colonial work, it should be read as an exhaustive and careful analysis of the influence of actual carpentry upon style, and will interest English architects as much as those in the United States.

Mr. Waterhouse traces briefly the evolution of the smaller buildings, in which timber is the chief factor in the construction, and shows how the influence of the carpenter affected the detail

and decoration of the later stone and brick buildings.

In an interesting article on the Dutch and German eighteenth-century work in the States, the writer tells us amongst other things that in Pennsylvania, and Philadelphia in particular, the Quakers, who were the connecting link between the farmers and trappers of the interior, performed nearly all of their journeys in the prosecution of their business on horseback or in vehicles, and that along the roads there were numerous inns and taverns, many of which are still standing. These inns were generally kept by English hosts, and the signboards bore names and cognisances just as in this country, and "Red Lions," "White Horses," and "Blue Boars" were common. The "Blue Bell" tavern at Derby, Pennsylvania, which is illustrated, is a good example of a brick building of early eighteenth-century type.

There is also a short Paper on the University of Virginia, by Mr. Theodore H. Skinner, which deals with the work of Thomas Jefferson, the founder as well as architect of the building. Mr. Skinner tells us that Jefferson as an amateur architect was unusually successful, and the illustrations show that he was far beyond many of his so-called "professional" brethren. In the buildings of the University we have the dome used as an external feature, perhaps, for the first time in America. The whole scheme shows an appreciation of monumental planning on a broad scale, with large, simple, and well-defined masses, and the details throughout are all based upon Palladio's works on architecture. Much of the work is still standing, and though the Rotunda and its annex were burned down in 1895, the architects, Messrs. McKim, Mead, and White, have restored it exactly on Jefferson's lines, and designed the new building to harmonise.

The volumes are so full of illustrations that a mere catalogue of their contents would be but wearisome, and to appreciate them they should be carefully studied, as much of the work is full of quiet suggestion and interest, and we can only express a hope that the publishers will continue the series, especially of the work found in the States.

E. GUY DAWBER.

LEGAL.

**Contract: Determination of by Building Owner:
Architect as Arbitrator: Enforcement of Award.**

The cases of Belcher v. The Roedean School Site and Buildings, Limited, and In re An Arbitration between the Roedean School Site and Buildings, Limited, and Belcher and others, being appeals by the Company from two orders of Mr. Justice Bucknill made in Chambers on the 12th May last, were heard in the Court of Appeal (the Master of the Rolls and Lords Justices Mathew and Cozens-*

* Fully reported in *The Builder* for 7th June.

Hardy) on the 27th and 28th May. The orders appealed against being closely connected were taken together. The questions for the Court to determine were, first, whether the Roedean Company were entitled to enforce a certain award made under a building contract; and, secondly, in the other case, whether the plaintiff Belcher was entitled to proceed with an action in respect of matters which had been dealt with by the arbitrator and which were the subject of the award in question. The contract, dated 25th February 1897, was entered into between the Company and Messrs. Peters, Peter, & Son for the erection of the Roedean School at Brighton. The amount of the contract was between £43,000 and £44,000. The arbitration clause provided that in the event of any disputes arising between the Company and the builders they should be referred to the architect (Mr. J. W. Simpson), whose decision should be binding and conclusive on both parties. The date for the completion of the buildings was 1st September 1898. There was a power to determine the contract and to take the work out of the builders' hands and complete it under another clause of the contract. One of the provisions which permitted the taking the work out of the builders' hands was in case of an assignment of or charge on the contract moneys without the consent of the building owners. On 28th October 1898 and 14th November 1898 two charges were given on the contract moneys, the first to the Capital and Counties Bank, and the later one in favour of Mr. Belcher. These were made on the consent of the building owners. It appeared afterwards that another had been made of which they knew nothing. The works were not satisfactorily proceeded with, and were not nearly completed by the specified date. The builders got into financial difficulties and became bankrupt. On 1st February 1899, the day they filed their petition, the building owners gave notice under Clause 20 determining the contract. On the same day a receiving order was made against the builders. The building owners took over the works and they were completed under the superintendence of the architect. On 27th June 1901 a final certificate was granted by the architect. That certificate found that about £350 was due to the trustee in bankruptcy of the builders. On 1st July 1901 the solicitors to the trustee wrote refusing to accept the certificate issued by Mr. Simpson on the ground that the builders had a large claim against the Company for improperly determining the contract. The point having been raised, and there being other differences under the contract, the building owners requested the architect to undertake the arbitration in accordance with the contract. The trustee refused to acquiesce in the arbitration or to submit to the jurisdiction of Mr. Simpson as arbitrator. The arbitrator was shortly after served with notice of an injunction, granted by a Judge in Chambers on 8th August 1901, restraining him from proceeding with the arbitration. The ground upon which the Judge had proceeded was on a writ issued on behalf of Mr. Belcher making certain charges against the architect, reliance being placed upon a decision that where litigation was pending between one of the parties and the arbitrator the Court would not allow the matter to proceed. The order revoking the submission was reversed by the Court of Appeal on 4th November 1901. Since the decision Mr. Belcher's action against the architect had not been further proceeded with. The architect went on with the arbitration, and by his award, given on 9th April, found, after allowing for a sum due from the builders to the Company, a balance due to the builders of £779. 1s. 8d., and that neither the trustee nor Mr. Belcher had any claim against the Company. On 11th April the Company took out a summons for leave to enforce the award, and on the 14th April Mr. Belcher issued a writ against the Company asking for a declaration that two contracts (namely, that now in question and another not material to

the appeal), dated February 1897, made between the defendant Company and the builders, were wrongfully determined and repudiated by the Company, and that the trustee therefore became entitled to treat the contract as rescinded, and to be paid on a *quantum meruit*, and to recover from the Company the value of the plant lying on the site and wrongfully taken possession of by the Company. Thereupon the Company took out a further summons seeking to stay this action. Mr. Justice Bucknill declined to give the Company leave to enforce the award, whereupon the present appeal was brought.

The Master of the Rolls, in giving judgment for the appellants, said it seemed obvious that all parties had consented to the arbitrator exercising jurisdiction to deal with the points which had arisen, and neither Mr. Belcher nor the trustee could now turn round and say that the arbitrator had no jurisdiction, or had exceeded it. He thought, therefore, that the Company should have leave to enforce the award, and that Mr. Belcher's action against the Company should be stayed. The Lords Justices concurred and the appeal was allowed.

Pulling down Premises : Fall of Party-wall : Builders' Negligence : Damages.

APPELBY F. MARK PATRICK & SON.*

This was an action brought by the plaintiff, owner of No. 45, Great Marlborough Street, to recover from the defendants, builders, damages laid at £10,000. It was heard by Mr. Justice Phillimore in the King's Bench Division, and concluded on the 29th May. In January 1900 defendants contracted to pull down and rebuild the plaintiff's premises. The contract provided that the defendants were to be responsible for loss, damage, or defects, and were to make good the same, this provision applying not only to the building, "but also to the premises adjoining and contiguous, and also to the property and person." Defendants contracted to pull down, board, and shore up and clear away the whole of the then present buildings, the old party-walls being retained, and were to "effectually shore and uphold all adjoining premises on all sides, consequent on the pulling down, and also to shore, as before, the party-walls and the public way and other works, and to be responsible for the same and make good all damage, if any, and also to be responsible for all injury and damage, not only to property but to persons, and make good any work disturbed to roofs, flats, skylights, or other works of adjoining buildings consequent upon the works." The plaintiff's case was that they did not effectually shore or uphold the adjoining premises, and did not shore up the party-walls, the result of which was that the wall of No. 46, Great Marlborough Street, collapsed and fell down. In consequence of the damage to the adjoining premises, the tenants of such premises brought an action against the plaintiff and defendants, and recovered judgment for £4,286 and costs, which sum plaintiff had paid. In addition to this the plaintiff had expended about £2,389 in defending that action. He also, after the party wall fell down, had to pay the London County Council £48 for shoring up, and also £36 for architect's fees. In these circumstances plaintiff claimed from the defendants the damages before mentioned.

Defendants by their defence denied that they had been guilty of negligence, and alleged that as they had acted under the orders of the plaintiff's architect in the matter the architect was guilty of negligence in ordering them to do the work in question. Defendants denied that they were liable to pay to the plaintiff the sum of £4,286 he had paid to the tenants of the adjoining property, as they had by agreement with the tenants, at their own cost,

* Fully reported in *The Builder* for 7th June.

made good all loss, damage, and defects to the premises and ways adjoining the property of the tenants. Whilst denying liability, defendants paid into Court £2,701, and said that that sum was sufficient to satisfy the plaintiff's claim, except as to the costs.

Evidence was given that the wall collapsed owing to the action of the defendants and their workmen, and not by reason of any orders given for or on behalf of the plaintiff.

His lordship, in giving judgment, said he had no doubt that the defendants were responsible to the plaintiff under the contract, and he had to consider what was the measure of damages. He was of opinion that there was negligence on the part of the defendants' foreman or bricklayer. No doubt the wall was a bad wall, but his belief was that the final cutting of the holes for bonding brought down the wall. His lordship gave judgment for the plaintiff for the sum he had paid in respect of the wall viz. £4,286 and the costs—and the costs in the present action, the sum paid by the defendants into Court to be paid out to the plaintiff in part satisfaction of his claim.

MINUTES. XIV.

At the Fifteenth General Meeting (Business) of the Session 1901-2, held Monday, 9th June 1902, at 8 p.m., the President, Mr. Wm. Emerson, in the Chair, with 16 Fellows (including 9 members of the Council) and 18 Associates (including 2 members of the Council), the Minutes of the Meeting held 26th May 1902 [p. 380] were taken as read and signed as correct.

The Hon. Secretary having announced the decease of Countess Stone,* *Fellow*, elected 1857, it was resolved that the regrets of the Institute be recorded on the Minutes, and that a letter of condolence be sent to his relatives.

The Hon. Secretary announced the receipt of a number of donations of books and pamphlets for the Library [see *Supplement*], and it was resolved that the thanks of the Institute be accorded to the several donors. With reference thereto the Hon. Secretary asked that at future Business Meetings all the books, pamphlets, &c., acquired by presentation or purchase since the previously published list should be laid on the table for the inspection of members.

The Secretary read the reports of the Scrutineers appointed to direct the election of the Council and Standing Committees for the year of office 1902-3, and the candidates reported successful were declared duly elected to the respective offices [p. 392].

On the motion of the President, a vote of thanks was passed by acclamation to the Scrutineers for their labours in connection with the elections.

The following candidates were elected by show of hands under By-law 9, viz.:

AS FELLOWS (3).

HERBERT PHILLIPS FLETCHER [J. 1895], Assoc.
M.Inst.C.E., F.S.I.

* Mr. Countess Stone was the father of Mr. Percy Goddard Stone, F.S.A., *Fellow*, and the father-in-law of the President, Mr. Wm. Emerson.

CATHCART WILLIAM METHVEN, F.R.S.E., M.Inst.
C.E. (Durban, Natal).
FRANK WORTHINGTON SIMON [*Title Prizeman* 1887],
(Edinburgh).

The following alterations in the Institute Paper "Suggestions for the Conduct of Architectural Competitions," proposed by the Council, were formally moved by the President:—

The following to be inserted as the second paragraph in Clause 1:—

The selection of an Assessor should be made with the greatest possible care, as the successful result of the Competition will depend very largely upon his experience and ability.

Clause 4 to be amended so as to read as follows:—

4.—The number, scale, and method of finishing of the required drawings should be distinctly set forth, and they should not be more in number, or to a larger scale, than necessary to clearly explain the design. If the Assessor advises that perspective drawings are desirable, it should be so stated; and such drawings should be uniform in size, number, mode of colouring, mounting, or framing (if any), &c.

The following to be added to Clause 12:—

It is important that the award of the Assessor should be adhered to, unless there is some valid objection to the employment of the author of the selected design to carry out the work, as to which the Assessor is satisfied. The setting aside of the Assessor's award for any other reason constitutes a breach of faith on the part of the Promoters.

An amendment moved by Mr. Edwin T. Hall [F.], seconded by Mr. A. W. S. Cross [F.], that words be inserted in Clause 4 specifying the scale to which drawings for certain buildings were required, was put to the Meeting and lost.

An amendment moved by Mr. Francis Hooper [F.], seconded by Mr. E. W. Mountford [F.], that the words "or framing (if any)" in Clause 4 be omitted, was adopted.

A resolution moved by Mr. Francis Hooper [F.], seconded by Professor Beresford Pite [F.], that the words "after conference with the promoters" be inserted in Clause 2 after the words "The duty of Assessors should be," was adopted.

A resolution having been moved by Mr. Francis Hooper [F.], and seconded by Mr. A. Saxon Snell [F.]—viz. that the words "and whose decision should govern the selection of the designs," in the first paragraph of Clause 1, be omitted—it was resolved, on an amendment proposed by Professor Beresford Pite [F.] and seconded by Mr. H. Hardwicke Langston [J.], that it be referred to the Council to consider the effect of the omission of those words.

An objection having been raised to the words "The setting aside of the Assessor's award for any other reason constitutes a breach of faith on the part of the promoters," proposed to be added to Clause 12; on the motion of Professor Pite [F.], seconded by Mr. E. W. Mountford [F.], it was resolved that this point also be referred to the Council to consider before issuing the revised document.

The proceedings then closed, and the Meeting separated at 9.40 p.m.

